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Music Library Association
New England Chapter

NEWSLETTER NO. 76 December 1987

Published quarterly in September, December, March and June. Address all correspondence concerning editorial matters to Diane Ota, Editor, c/o Music Department, Boston Public Library, P. O. Box 286, Boston, MA 02117. Inquiries concerning subscription and membership should be addressed to Sarah J. Shaw, 22 Eames St., Secretary-Treasurer, Providence, RI 02906. Institutional subscription: $5.00. Free to members. Regular Personal Membership: $4.00. Student and Retired Membership: $2.50. Membership year runs September to August.

FROM THE EDITORS

With this issue, the editorial reins pass from the capable hands of Dawn Thistle to the staff of the Music Department of the Boston Public Library. Please send all correspondence to Diane Ota, Music Department, Boston Public Library, P. O. Box 286, Boston, MA 02117. If there are any hot news items which you wish to call in, either myself, Charlotte Kolczynski or Michael Rogan will be available. Our telephone number is (617) 536-5400, ext. 285.

Diane Ota

FALL MEETING

MORNING SESSION

The morning session of the fall meeting of the Chapter was held at the University of Lowell (Lowell, Massachusetts). After welcoming remarks by Ross Wood, Vice-Chair/Chair-Elect (Wellesley College) and Ben Franckowiak, Director of Libraries at the University of Lowell, the meeting began with a panel discussion on the topic "The Art of Reviewing Music Materials." Nina Davis-Millis (Massachusetts Institute of Technology), serving as moderator and first panelist, discussed the art of reviewing music scores. Drawing upon her experience as music review editor for the Music Library Association Notes, she described the nature of reviews contained in Notes: extensive reviews covering a wide range of music including performing editions, scholarly editions, contemporary music and historical editions. She described the Notes audience as largely music librarians, but also musicologists, studio and classroom teachers, performers and conductors. The usefulness of Notes as an acquisition tool is obvious, but it is also an important indicator of publishing trends and editorial trends. Ms. Davis-Millis pointed out how important it is to select the right re-

viewer for each score, with the hope that the piece will engage the interest of the reviewer who will then produce a review which, besides containing basic descriptive material, will also be analytical and critical. In her effort to expand the range of opinion and perspective of Notes reviews, she has increased the pool of reviewers to include not only music librarians and musicologists, but also performers, graduate students and other music scholars. Among the issues she considers in selecting music to be reviewed are 1. the major publications which will be widely reviewed and those which one expects to find reviewed in Notes versus relatively obscure works; 2. the responsibility for coverage of American music and American publishers; 3. large versus small publishers; 4. striving for balance and variety.

The second panelist was Lowell Lindgren, member of the music faculty at MIT and former Review Editor for the Journal of the American Musicological Society (JAMS). In contrast to Notes which publishes a great many reviews in each issue, JAMS publishes five reviews per issue for a total of fifteen reviews per year. The reviews are extensive and thorough; they achieve scholarly status in their own right. The Review Editor, as do the Editor-in-Chief and the Editorial Board, serves a term of three years. Reviews are commissioned; the rotation of editorship causes a new editor to inherit past commissions from a previous editor. Despite the difficulties in assuming editorial responsibility for past commissions, the rotation allows the opportunity for new perspective and style every three years.

According to Mr. Lindgren, receipt of materials for review in JAMS is rather limited-- approximately 300 items (including books, scores, and a few sound recordings) are received each year, largely as a result of written requests from the Review Editor to the publisher. The audience of JAMS is primarily its membership, but music librarians as well. Reviews are generally published three to four years after the publication of the materials being reviewed, making them unlikely acquisition tools, but rather sources for scholarly criticism and analysis of published monographs.

The third panelist was Nancy Miller, record reviewer for Opus and critic for The Boston Globe. Ms. Miller described the four components which constitute a good record review: 1. quality of performance-- is there a sense of vitality, spontaneity, freshness, continuity of musical line, a sense of "life" to the performance; 2. quality of representation of the musical text-- matters of tempo, performance practice, use of instruments, interpretive issues; 3. quality of recorded sound-- how faithfully is reality represented in the recording, aural perspective, technical details of recording; 4. quality of packaging-- are program notes helpful, authoritative and accurate; are texts and libretti supplied when appropriate.

MUSIC IN NINETEENTH CENTURY LOWELL

The second presentation was given by Susanne M. Robertson, teacher and author of Programme: Lowell Musicale - A Musical Portrait of the Spindle City. Ms. Robertson traced the musical history of Lowell by reviewing the development of the city itself. Although settled in the early seventeenth century, Lowell is best known as a planned industrial city and as the location of many large textile mills. During the period of industrial development, Lowell was the second largest city in Massachusetts. The building of an extensive canal system for the mills allowed for closer connections to Boston, and therefore for greater opportunities of cultural growth. Although mill workers worked long, exhausting hours, Saturday evenings became a traditional time for music making which was often singing around a boarding-house piano. Songs of the "mill girls," as the women workers were known, were meant to strengthen religious beliefs and provided a link to Lowell and their work in the mills. Ms. Robertson played recordings of several musical examples, and presented slides depicting examples of the actual printed songs, as well as churches, music halls, concert programs, etc. Lack of professional entertainment led to formation of "singing societies" sponsored by local churches. The early 1830's saw the establishment of schools of singing and sacred concerts held in churches; it was the churches which played an important role in the development of music. By the 1850's, opera performances were held in Lowell, and in 1889 the opera house opened. The 1860's and 1870's brought musicales and musical soirees, minstrel groups, and performances by the Boston Symphony Orchestra, the New York Philharmonic Orchestra, and Louis Moreau Gottschalk. By the 1880's, musical growth had reached something of a plateau; theater became quite popular. Lowell was home to a number musical societies and composers, among the most notable, George Whitefield Chadwick.

PRESERVATION AT THE NORTHEAST DOCUMENT CONSERVATION CENTER (ANDOVER, MASSACHUSETTS)

The final presentation of the morning was by Karen Motylewski, Field Service Director for the Northeast Document Conservation Center (NEDCC). NEDCC was formed in 1973 by the state librarians in New England to provide conservation services not possible at each institution. The goals of the Center are to prevent deterioration of materials, to halt deterioration, or restore materials from deterioration. Ms. Motylewski described the natural enemies of paper: light, improper heat and humidity, careless handling, careless repairs, dirt and dust, mold, insects and rodents, and disasters such as floods and fire. She described the work of the Center with the aid of slides which depicted both the facilities and "before and after" pictures of materials worked on by the Center. The first step in the evaluation of a piece for conservation is to determine its need for con-

of a piece for conservation is to determine its need for conservation: its value; how it will be used-- for display, for storage, or for hands-on use. The item is then photographed in its initial state and tested for, among other things, water solubility. It is cleaned, a process which may include dry cleaning by brushing it with cleaning granules, and washed (generally in water unless the inks are water soluble) at which time any backing or mounting materials are removed; dried and then pressed. Deacidification may also be a necessary step in the conservation process. Repairs and mending follow, sometimes including cosmetic restoration. The item may then be encapsulated, or in the case of books which were disbound for treatment, rebound. Finally the restored item is photographed.

The Center treats a variety of materials including books, manuscripts, sheet music,. scrapbooks, maps, incunabula, newspapers and photographs. It also offers microfilming services, a 24 hour disaster assistance service, and various consulting services and workshops.

AFTERNOON SESSION

Ms. Motylewski's morning presentation was an excellent preview of NEDCC. The afternoon provided a rare opportunity for a large group to tour NEDCC in nearby Andover. Center personnel conducted tours of the paper conservation lab, the bindery, and the microfilming department. Items in various stages of restoration and conservation were displayed; staff members explained the processes the items were undergoing.

The afternoon concluded with the traditional sherry hour, hosted by The Music Box of Wellesley, Massachusetts, at the Andover Inn located on the Phillips Academy campus.

REQUIESCAT IN PACE

With deep regret, we note the death of Frank Gramenz on 18 November 1987 of a cerebral hemorrhage. Frank had been the head of the Music Library at Boston University since 1978. He was also Curator of the Arthur Fiedler Reading Room and Collection and of the Boston Symphony Orchestra Tape Archive of the Library. An active member of the Music Library Association and the New England Chapter, Frank had served as Vice-Chair/Chair-Elect of the Chapter between 1982-1985 and on numerous committees the latest being chair of the committee organizing the 25th anniversary celebration of the Chapter and the Archive Committee.

Donations in his memory may be made to the Music Scholarship Fund, School of Fine Arts, Drake University, Des Moines, Iowa 50311.

CHAPTER COMMITTEES

NOMINATION COMMITTEE

Sally Evans, Chair, Amherst College
Caroline Johnson, Conn. College

ARCHIVES COMMITTEE

Jean Morrow, New England Conservatory of Music
Charlotte Kolczynski, Boston Public Library

PUBLICATIONS COMMITTEE

Patricia Brennan, Chair, Rhode Island College
Patricia Fisken, Dartmouth College
Richard Slapsys, Univ. of Lowell

HISTORY OF CHAPTER

Jean Morrow, Chair, N.E.C.
Dorothy Bognar, Univ.of Conn.
Sylvia St. Armand, Springfield City Library
Robert Loud, St. Elizabeth Hospital, Brighton, MA

25TH ANNIVERSARY

Linda Solow Blotner, Hartt School of Music
Nina Davis-Millis, M.I.T.
Ross Wood, Wellesley College

MEMBERS NOTE
MEMBERSHIP RENEWAL

If you have not done so, it is time to renew your membership in NEMLA! If you have a star (*) on your mailing label, you are a member in good standing. If you do not have a star but (), please send your subscription or membership renewal to Sarah Shaw, Secretary-Treasurer, 22 Eames St., Providence, RI 02906. If you have a (c), you have received a complimentary copy.

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MLA ANNOUNCEMENTS

The Music Library Association announces the publication of the Directory of Library School Offerings in Music Librarianship compiled by Annie F. Thompson under the auspices of the Education Committee of the the Music Library Association. The directory lists all accredited schools of library and information science in the United States and Canada offering courses in music librarianship or bibliography. Arranged alphabetically by state, each entry provides address, course and course credit information.

The directory is available for $5.00 (prepayment is required to cover postage and handling costs) from: Linda Solow Blotner, Executive Secretary, MLA, 203 Deercliff Road, Avon, CT 06001.

MLA POSITIONS

MLA is seeking applications for a newsletter editor whose appointment will begin July 1988.

Applications should include qualifications and relevant experience of the candidates along with samples of their writing or editing. Applicants should write a statement outlining how they might produce the newsletter and comment on the strengths of the newsletter, innovations they would like to see, and their philosophy toward the newsletter.

Ideally, the Newsletter Editor would have access to a microcomputer-based word processor and be able to estab-

lish a working relationship with a local printer. A more detailed job description including budget information is available upon request.

The Newsletter Editor receives support for expenses necessary to carry out the responsibilities of the position and an honorarium, which in 1987-88, totals $500.

Selected candidates may be asked to an interview with the Newsletter Editor Search Committee (Dawn Thistle, Chair, Marsha Berman, Ida Reed) at the Minneapolis annual meeting. If necessary, a telephone interview can be arranged.

Please address nominations or applications to Dawn R. Thistle, Chair, Newsletter Editor Search Committee, Music Library, College of the Holy Cross, 1 College Street, Worcester, MA 01610, by January 31, 1988. The President will appoint the Newsletter Editor based upon the recommendation of the search committee.

EXECUTIVE SECRETARY

MLA invites applications for the position of Executive Secretary.

Under the direction of the President, the Executive Secretary is the officer chiefly responsible for assisting the MLA in administering its programs and services. The Executive Secretary articulates the goals and policies of the Association as they are defined by the Board to interested members of the music and library communities. A non-voting member of the Board of Directors, the Executive Secretary works closely with the dues and subscription agency, Academic Services, Inc. of Canton, MA., to assure that its responsibilities are properly and fully carried out, and reports to the Board on the agency's effectiveness in handling MLA's business affairs. The Executive Secretary is a voting member of the Finance Committee and works cooperatively with the Association's Treasurer on fiscal matters. The Executive Secretary serves on the Development Committee as a liaison with the MLA administration and on the Publications Committee, serving ex-officio and assisting the publications program. He/she develops and maintains exchanges of information with other professional organizations. Other duties and responsibilities are assigned by the President with the advice of the Board of Directors. The Executive Secretary is expected to attend the Board meetings, which are held three times a year. Though the position may demand involvement at certain times, it is a professional activity suitable for someone already employed full time.

Candidates must have five years experience as a music librarian or extensive knowledge of music librarianship; administrative experience and knowledge of management principles; experience in the editing or production of publications; familiarity with professional organizations; membership in the Music Library Association.

The Executive Secretary receives support for expenses necessary to carry out the

responsibilities of the position (travel, telephone, postage, supplies, etc.) and an honorarium, which in 1987/88 is $3,000.

The appointment is one year, with reappointment possible up to a total of four years. The Board reviews the performance of the incumbent annually. The President reappoints upon successful review and the desire of the incumbent to continue. The successful applicant's term will begin upon appointment at the end of the 1988 annual meeting in Minneapolis, February 10-13, 1988.

Send nominations or letters of application accompanied by a resume and a list of three professional references to Geraldine Ostrove, Music Division, Library of Congress, Washington, D.C. 20540.

Application deadline is January 20, 1988. Interviews will be held at the Minneapolis meeting. Other members of the search committee are Lenore Coral and John H. Roberts. The President will appoint the Executive Secretary with the advice of the Board of Directors.

NEW MEMBERS

The Chapter welcomes the following new members:

Ken Crilly, student, Yale Univ.
Charlotte Kolczynski, Boston Public Library
Henry Kuhn, New England Conservatory
Arthur Ness, Harvard Univ.
James Pegolotti, Western Conn. State Univ.
Michael Rogan, Boston Public Library
Betsy Rosenberg, Goodspeed Opera House
Ann Sager, Univ. of Lowell
Bradley Short, Brandeis University
Peter Tracy, Opus Publications

CHAPTER NOTES . . .

Please mark your calendars! The spring Chapter meeting will be held on 8 April 1988 at Wesleyan University in Middletown, CT. The 25th Anniversary meeting will be held on 15 October 1988 at Wellesley College where the first Chapter meeting was held.

The Publications Committee (Patricia Brennan, Chair) will be mailing out the questionnaire for the eight edition of the Chapter's Directory of Music Libraries & Collections in New England. Please return them promptly, by return mail if possible!

The Nominations Committee (Sally Evans, Chair) invites suggestions for the positions of Vice-Chair/Chair Elect and Member-at-Large. Please send names to any of the committee members.

CHAPTER OFFICERS:

Chairperson:	Paula Matthews, Bates College
Vice-Chair/Chair-Elect:	Ross Wood, Wellesley College
Past-Chairperson:	Carol Tatian, Brown University
Secretary/Treasurer:	Sarah J. Shaw, Brown University
Member-At-Large:	Pamela Juengling, Univ. of Massachusetts

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